







Aug 12 1796 (10)

A  
CATALOGUE

OF  
*A Valuable and Capital* COLLECTION of  
PICTURES,

LATE THE PROPERTY OF

The EARL of BUTE, Deceased;

*Brought from his Seat at HIGH-CLIFFE, in the County of HANTS;*

COMPRISING

The very best Specimens of some of the most esteemed Masters, and the FIRST  
MARINE COLLECTION ever offered to public Sale.

THE PAINTINGS BY

<i>Rubens,</i>	<i>P. Panini,</i>	<i>Brooking,</i>	<i>Canaletti,</i>
<i>Vandyck,</i>	<i>Storck,</i>	<i>Vandercabel,</i>	<i>Mariefski,</i>
<i>Teniers,</i>	<i>De Vlieger,</i>	<i>Augustine Taffi,</i>	<i>Vangoyen,</i>
<i>Bergbem,</i>	<i>Weenix,</i>	<i>Com. Vandeveldt,</i>	<i>B. Peters,</i>
<i>Alb. Cuyp,</i>	<i>Rich. Hoff,</i>	<i>Zeeman,</i>	<i>Monamy,</i>
<i>Ostade,</i>	<i>Wellart,</i>	<i>Bierstraten,</i>	<i>Tellemans,</i>
<i>W. Vandevelde,</i>	<i>Vetringa,</i>	<i>Backhuysen,</i>	<i>Verschuring, &amp;c.</i>

Which will be Sold by Auction

By Mr. CHRISTIE,

At his Great Room in Pall Mall,

On SATURDAY, MARCH the 19th, 1796,

AT TWELVE O'CLOCK.

---

To be viewed Two Days preceding the Sale, when Catalogues may be had at One  
Shilling each (to be returned to Purchasers) in Pall Mall.

---

## CONDITIONS OF SALE.

- I. **T**HE highest Bidder is to be the Buyer; and if any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds 2s. 6d. and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.
- IV. The Lots to be taken away with all Faults at the Purchasers Expence, within One Day after the Sale.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid, shall be re-fold, by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.

---

*THE Public may be assured, that the Pictures in the following Catalogue contain the Whole of the High-Cliffe Collection, as sold without one single Picture being taken from or added to the Number; and that they are offered in the same State in which they were found, without being cleaned or repaired for the public Eye.*

---

## A Catalogue, &c.

---

S A T U R D A Y,   M A R C H   the   19th,   1796.

Vernet	—	1	A Storm, after the manner of Vernet
Scott	—	2	A view on the Thames with dock yards
		3	A view on the Thames with Greenwich
Monamy	—	4	A storm
Ditto	—	5	A calm
Ditto	—	6	A sea view
Scott	—	7	A view on the Thames, Whitehall, &c.
Luny	—	8	Lord Rodney's engagement with Le Comte de Grasse
Paton	—	9	A sea piece
Serres	—	10	A brisk gale
Paton	—	11	A sea piece with shipping
Perfelles	—	12	A storm
Ditto	—	13	A calm, companion
Monamy	—	14	A sea engagement
Tempesta	—	15	A storm
Wright	—	16	A sea port with shipping
Brooking	—	17	A sea view with a brisk gale
Ditto	—	18	A storm with a fleet in distress
Ditto	—	19	A calm with shipping

Ditto	—	20 A sea piece, a pleasing cabinet picture
Ditto	—	21 Ditto, ditto
Ditto	—	22 Ditto, ditto
Stork	—	23 A view on the Maeze, with Rotterdam in the distance, a clear and pleasing picture
Ditto	—	24 A view with shipping, equally pleasing
Monamy	—	25 A sea piece
Vanderveldt	—	26 An upright sea piece
Mariefki	—	27 A view of the Rialto at Venice
Rickhoff	—	28 A sea view with a brisk gale
Willart	—	29 A sea piece with sun rising
Vetringa	—	30 A sea piece
Brooking	—	31 A ditto
Tillimens	—	32 A sea port with shipping
Ismanvenio	—	33 A view in the Levant, with buildings, &c.
Albano	—	34 The triumph of Venus
P. Brill	—	35 A sea port with ships, &c.
B. Peters	—	36 A sea port with various shipping, fine
Vetringa	—	37 A small sea piece
C. Vanderveldt	—	38 A calm, a fine transparent picture
Dubbels	—	39 A view on the Texel with shipping
T. Allen	—	40 The departure of our present Queen from Germany
Ditto	—	41 The storm her Majesty was in on her passage
Ditto	—	42 The arrival of the Queen at Harwich
Verfchuring	—	43 A view on the Maeze, with the view of the Brill in the distance
Stork	—	44 A view in Amsterdam, a pleasing picture
Blankhofs	—	45 A sea piece, capital
Vetringa	—	46 A most capital sea piece, a brisk gale
Coopfe	—	47 A view on the Maeze with shipping, and the town of the Brill
Everdingen	—	48 A view on the coast of Holland with a number of fishing boats
De Vlieger	—	49 A ditto
W. Vandeveld	—	50 A sea storm with shipping
Mariefki	—	51 A view in Venice with the Rialto and other buildings
Canaletti	—	52 A view in Venice
Ditto	—	53 Ditto
Vangoyen	—	54 A most pleasing picture of a view of Dort
Le Seuer	—	55 David's invocation to God to avert the calamity of the plague



D. Teniers	—	56 A landscape with a group of cattle and figures
Ditto	—	57 Ditto, its companion
Ostade	—	58 Boors drinking, a high finished beautiful cabinet picture
N. Pouffin	—	59 An upright landscape, a most beautiful and valuable cabinet picture
Agostino Tassi	—	60 A sea port with shipping, &c. Tassi was the master of Claude, which this performance fully demonstrates. The paintings of this master are become very scarce and valuable
Madersteig	—	61 View of a river and harbour, with a variety of shipping, evening scene
F. Mola	—	62 Moses watering Jephthas's flocks, a noble performance for grandeur of design and execution
Monamy	—	63 A sea port with a ship on fire, a very capital performance
C. Vanderveldt	—	64 A storm at sea, equal to any picture of W. Vandeveld
Backhuysen	—	65 A brisk gale, a beautiful picture of this great master <i>Had 764</i>
W. Vandeveld	—	66 A sea piece
Ditto	—	67 A ditto, companion, equally well executed
J. Allen	—	68 A storm, representing the loss of C. Shovell's fleet on the rocks of Scilly
P. Panini	—	69 A piece of architecture, in which is introduced the history of Herod's cruelty
Ditto	—	70 A ditto, in which is introduced the history of Christ at the bath of Bethesda, companion to the former
De Vlieger	—	71 A sea view, with men of war, &c. a most beautiful transparent picture, and acknowledged to be the chef d'œuvre of this master
Old Weenix	—	72 A sea port, with shipping, buildings, &c. a capital picture with a warm and excellent tone of colouring, and as delicately finished as any by Gerard Dow or Mieris
Berghem	—	73 A landscape with cattle and figures, a most capital picture
Vander Cabel	—	74 A sea piece, with shipping, boats, &c. the very first picture of this master, which for tone of colouring and effect, is equal to anything the art can produce
P. da Cortona	—	75 St. Margaret. The elevation of thought, the delicate air, beauty and gracefulness of this figure, and admirable tone of colouring, rank it among the first pictures in the kingdom
B. Peters	—	76 The famous battle of Lepanto. This painting is recorded by the historian as follows—The battle of Lepanto fought between the Turks, and the confede-

rate fleets of Pope Pius V. Philip II. of Spain, and the Venetians. His Holiness furnished a few galleys and men; Philip some part of the armament, and a brave commander Don John of Austria, his natural brother; the remainder was provided by the Republic. The success was beyond their warmest wishes, 20,000 infidels perishing in the conflict, and leaving the sea to the holy triple diadem. We take the liberty of repeating the memorable exclamation of his Holiness, on receiving the news of this signal victory. "*There was a man sent from God, and he was called John.*" The sharpest conflict appears on the left, between two vessels of the contending powers; the fort fires to assist her friend; and Turkish galleys and masts are seen sinking. In the center is opened a little vista or horizon, which shews the battle ranged, and the great fury on both sides. Though it is so fierce a combat, every thing is distinguishable, and not unintelligibly wrapt up in smoke and confusion, which is too often the case in these subjects. The shipping are rigged with exactness, and the stems, ornaments, &c. precisely according to the models of those times. The smoke is in the most natural, rolling, and evaporating forms; the water is transparent; and the whole has a magnificent air, and must certainly please, as it represents the most signal sea fight recorded in history.

- |              |   |  |
|--------------|---|--|
| W. Vandeveld | — | 77 An engagement at sea between the English and Dutch fleets, a large and most capital picture of this great master  |
| Bierstraten  | — | 78 A view on the Scheld, a most bold and spirited picture  |
| Alb. Cuyp    | — | 79 A view on the Scheld, on the side of Dort, in which is represented the embarkation of the Prince of Orange, with troops, &c. against the Spaniards. This invaluable picture has ever been held the first performance of this master, and was purchased in Holland at a very large sum |
| Stork        | — | 80 A sea port in the Levant, enriched with buildings and shipping  |
| Ditto        | — | 81 Ditto companion   |
| P. Panini    | — | 82 Ruins at Athens, a capital performance, equal to the other two pictures by this master  |



- |              |   |  |
|--------------|---|--|
| Zeeinan      | — | 83 An Italian sea port. This master died at a very early stage of life, his pictures are therefore very scarce, and we may add from this specimen before us, invaluable, as this picture for warmth of colouring and effect, is equal to many of Claude's performances |
| Vandyck      | — | 84 A portrait of Lord Sydney, a picture of the first rate, and acknowledged excellence   |
| W. Vandeveld | — | 85 A large picture of a pen drawing, representing a great sea engagement, a most wonderful and laborious performance, executed with a minuteness, and at the same time, exactness, that is astonishing   |
| Ditto        | — | 86 View of a harbour with variety of shipping, a most capital and high-finished picture, in his very best style  |
| Rubens       | — | 87 The repenting sinners before Christ, a most bold, noble, and masterly performance   |

F I N I S.



Digitized by the Internet Archive  
in 2017 with funding from  
Getty Research Institute

[https://archive.org/details/catalogueofvalua00chri\\_4](https://archive.org/details/catalogueofvalua00chri_4)





